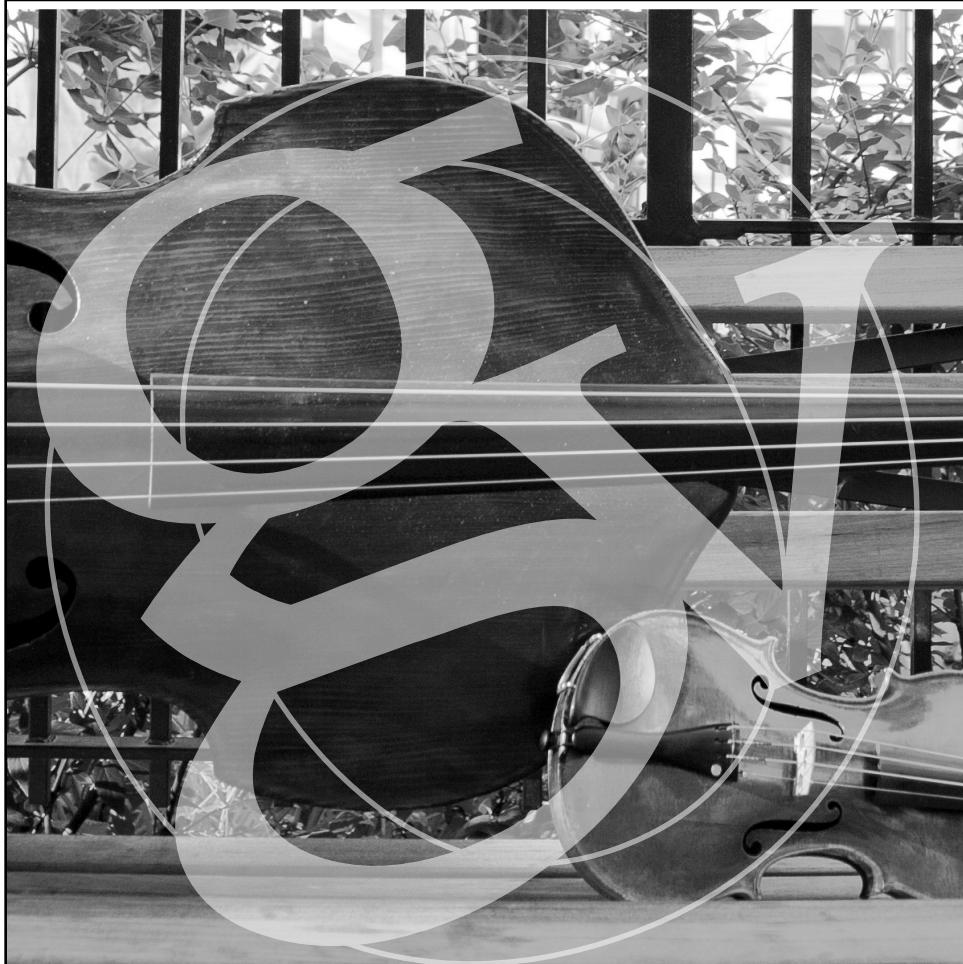


the
GREENWICH VILLAGE ORCHESTRA
BARBARA YAHR, MUSIC DIRECTOR

DECEMBER 2, 2017 | 7:30 PM | GOOD SHEPHERD-FAITH PRESBYTERIAN CHURCH



2017-2018 SEASON
RESISTANCE

A NOTE FROM THE MUSIC DIRECTOR

Dear Friends,

The Greenwich Village Orchestra is on the move again - thanks for joining us for this exciting season at new venues while our regular venue at Washington Irving High School is undergoing renovation. We continue the season at the Good Shepherd-Faith Presbyterian Church with our very own Gerard Gordon and Andrew Pak in solo roles tonight, followed by a symphony that lets the full orchestra shine. As we enter our fourth decade, we are proud to continue to be your neighborhood orchestra. The GVO works hard and plays hard every week, but we really come alive when we perform for a live audience.

Yours,



Barbara Yahr
Music Director and Conductor

Established in 1986, the GVO is a symphony orchestra composed entirely of volunteers. By day, we are accountants, artists, attorneys, carpenters, editors, physicians, professors, programmers, psychologists, retirees, scientists, secretaries, teachers, and writers. As musicians, we are dedicated to bringing the best possible performances of great music to our audiences and are committed to serving the community while keeping our ticket prices affordable.

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The GVO operates on a lean budget — our concerts would not be possible without generous donations from our audiences and our musicians. A gift of any amount enables to the orchestra to:

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PROGRAM

Saturday, December 2, 2017 at 7:30 p.m.

Barbara Yahr, Music Director and Conductor

Gerard Gordon, timpani

Andrew Pak, violin

Sergei Rachmaninoff (1873-1943)

Vocalise, Op. 34

Andrew Pak, violin

Michael Daugherty (b. 1954)

Raise the Roof

Gerard Gordon, timpani

— Intermission —

Dmitri Shostakovich (1906-1975)

Symphony No. 10 in E minor, Op. 95

I. Moderato

II. Allegro

III. Allegretto - Largo - Piú mosso

IV. Andante - Allegro - L'istesso tempo

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The GVO is seeking motivated music lovers to help spread the word about this extraordinary orchestra and its amazing concerts.

If you are interested in helping us reach out into our communities, please sign up at the front desk or contact us at admin@gvo.org.

This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

Flash photography is not permitted during the performance.



NOTES ON THE PROGRAM

RACHMANINOFF - VOCALISE

Of all Rachmaninoff's dozens of songs, which he wrote entirely before leaving his native Russia prior to the 1917 revolution, the *Vocalise* is the best known. This at first seems curious, considering it has no words, but that very quality enabled it to be transcribed for instruments without losing any meaning.

The song is the fourteenth and last from his opus 34 set, and bears the date of September 21, 1915, about three years later than any other song published with it. The collection as a whole is eclectic and divides its dedications among different singers, including the legendary bass Fyodor Chaliapin. The *Vocalise*, however, was for the coloratura soprano Antonina Nezhdanova, who gave the first performance with the composer in January 1916. When she lamented the lack of a text to go with such an exceptional melody, Rachmaninoff replied, "What need is there of words, when you will be able to convey everything better and more expressively than anyone could with words by your voice and interpretation?"

Rachmaninoff was not a facile worker in general - he at one point consulted a hypnotist to help with writer's block - and he was pleased the opus 34 songs came easily. So did the fame of the *Vocalise*, which he arranged for violin and orchestra and recorded as a conductor. Like the voice, stringed instruments excel in stepwise melodies because of their capacity to vary tone color and vibrato. While the harmonies of the *Vocalise* have Rachmaninoff's serpentine chromaticism, the overall mood maintains a tragic dignity that broods with an ebb and flow of intensity. Rachmaninoff's longtime obsession with the *Dies Irae*, or ancient Latin chant for the dead, is apparent right away in the first four notes of the melody, which spell out the chant's opening.

The composer was notoriously stoic in demeanor, and violinist Nathan Milstein told a revealing story about him. When Milstein and cellist Gregor Piatigorsky (both of whom were thirty years younger than Rachmaninoff) came to call on the composer late one afternoon, they found him asleep. The servant let them into the living room, where they found the *Vocalise* on the music stand. They began to play the melody in octaves. After a few moments, the sleepy composer wandered in with his striped pajamas and, without a word, began playing the piano part. When it was over, there were tears on his cheeks, and he went away, still silent. Later, Milstein was told by an acquaintance that Rachmaninoff considered it a matchless performance. — Michael Keelan

DAUGHERTY - RAISE THE ROOF

Raise the Roof (2003), for timpani and orchestra, was commissioned by the Detroit Symphony Orchestra for the opening of its Max Fisher Music Center. The world premiere was given by the Detroit Symphony Orchestra under the direction of Neeme Jarvi, with Brian Jones, timpani, at Symphony Hall, Detroit, Michigan on October 16, 2003. Duration is 12 minutes.

Raise the Roof brings the timpani into the orchestral foreground as the foundation of a grand acoustic construction. I have composed music that gives the timpanist the rare opportunity to play long expressive melodies, and a tour de force cadenza. The timpanist uses a wide variety of performance techniques: extensive use of foot pedals for melodic tuning of the drums, placement of a cymbal upside down on the head of the lowest drum to play glissandi rolls, and striking the drums with regular mallets, wire brushes, maraca sticks, and even bare hands.

Another compositional building block in *Raise the Roof* is a brooding theme reminiscent of a medieval plain chant, first heard in the timpani and the flutes and later in the strings and tuba. This theme is repeated and passed around in canons and fugues and other permutations throughout the orchestra, to create elaborate patterns as in a gothic cathedral.

I have also composed a lively, pulsating melody for the orchestra combining rock and latin rhythms. The music is a cascade of major and minor triads, like laying down bricks and stones to build up a ‘wall of sound.’ *Raise the Roof* rises toward a crescendo of polyrhythms and dynamic contrasts, allowing the orchestra to construct a grand new space for performing music of the past, present, and future. — Michael Daugherty

SHOSTAKOVICH - SYMPHONY NO. 10

Shostakovich's Tenth Symphony is 48 minutes of tragedy, despair, terror, and violence and two minutes of triumph. Since the end of the 1970s, the most widely accepted interpretation of the work has seen it as a depiction of the Stalin years in Russia, when between eight and 20 million people died as a direct or indirect result of Stalin's regime and when those who didn't live in constant fear. Shostakovich certainly felt the capriciousness of Stalin's rule first-hand — he was publicly denounced, his works proscribed, and his status reduced to that of a “non-person.” Friends and colleagues disappeared, many of them never to return. The

NOTES ON THE PROGRAM

horror of these years — and the collective sigh of relief that doubtlessly followed when Stalin died on March 5, 1953 — certainly make a plausible program for Shostakovich's Tenth.

Testimony, the memoir published in English in 1979 whose reliability scholars have strongly called into question and those who knew Shostakovich have just as strongly affirmed, first introduced this program: "But I did depict Stalin in music in my next Symphony, the Tenth. I wrote it right after Stalin's death, and no one has yet guessed what the Symphony is about. It's about Stalin and the Stalin years." The memoir appeared at a time when Shostakovich's reputation in the West was at a low, and painting his Tenth as an indictment of Stalin could only help improve the situation.

Now, that historical moment is comparatively remote and Shostakovich occupies a central position in the repertory as the most important Soviet composer of the 20th century. And, while the Stalin story may be a helpful entry-point into this music, there's much more to the Symphony. Shostakovich's Tenth is an astounding achievement in symphonic form at a time when most western composers had abandoned the symphony.

Traditionally, Shostakovich's Tenth Symphony has been dated to the summer of 1953, after Stalin's death; the composer hadn't written a symphony since an infamous 1948 crackdown proscribed his music. Recent scholarship has shown that the first movement's two opening themes rework ideas from an abandoned 1946 violin sonata; the pianist Tatiana Nikolayeva asserted that Shostakovich composed the movement in the early part of 1951, simultaneously with his 24 Preludes and Fugues for piano, and completed the Symphony, perhaps in an early version, that year. Shostakovich's own letters clearly date much of the work on the Symphony to the summer of 1953, but, in light of this other evidence, the work had definitely been stirring in the composer's imagination for several years.

The Symphony opens with an extended Moderato that comprises nearly half of the work's total length. The movement revolves around two extended groups of thematic material. The first contrasts a steady tread that begins in the cellos and basses with longer notes held initially by violins and violas. Out of this, a wistful motive emerges in the clarinet, from which Shostakovich builds to an impassioned, wrenching climax. After a grave brass chorale and an extended reiteration of the clarinet motive, the solo flute starts the second group of material, which Shostakovich slyly works into an insinuating, almost predatory waltz. The bassoon takes up the clarinet motive to launch the movement's nightmarish central section, as Shostakovich quickly builds to a sustained emotional outpouring, complete with shrieking piccolos and ominous military drum.

Using marches and waltzes for the interior movements of a symphony was something Tchaikovsky had done, so Shostakovich's decision to write a march for the second movement

of the Tenth and a waltz for the third comes as no surprise. The march – *Testimony* calls it “a musical portrait of Stalin” – is music of unremitting terror and frenzied violence, the military drum again making its presence keenly felt.

In the third-movement waltz, the composer introduces himself into the music with a motto derived from the German transliteration of his name, D. Schostakowitsch. He creates a musical signature – D, E-flat, C, and B, the D-S-C-H motive – from his first initial and the first three letters of his last name. (In German, E-flat is known as “Es” and B natural as “H.”) This motive is first introduced by flutes and clarinets about a minute into the movement. Another motive, played repeatedly by the solo horn, comes from the name of one of his female pupils, Elmira Nazirova (E-A-E-D-A, or E-La-Mi-Re-A with solfège mixed in), a code cracked by Shostakovich scholar Nelly Kravetz. At the movement’s close, the horn obsesses on the Elmira motive while the piccolo and the flute play the D-S-C-H signature, underlining the music’s dimension of personal tragedy, its sardonic, bitter tone arising from unfulfilled longing for an unattainable muse.

The finale begins with an extended dialog dominated by solo winds, an effective counterbalance to the Symphony’s opening. The clarinet launches the manic Allegro, which soon ventures into the nightmare territory of the opening movement. A massive eruption of the D-S-C-H motive, hammered out by the full orchestra triple forte, stops the madness. The motive hovers in the background during the ensuing passage, played three times by trumpet and trombone, before a return to the allegro material. It starts as a jaunty bassoon solo, finally untroubled by the shadows that have haunted the rest of the Symphony. The music builds to a massive climax, fortified by the D-S-C-H motive (in horns and trumpets), a resolute assertion of the individual’s triumph over a soulless, dehumanizing regime. — John Mangum

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ARTIST BIOGRAPHIES

BARBARA YAHR

Now in her sixteenth season with the GVO, Music Director Barbara Yahr continues to lead the orchestra to new levels of distinction. With blockbuster programming and internationally renowned guest artists, the GVO under Barbara's baton, has grown into an innovative, collaborative institution offering a rich and varied season of classical music to our local community.

A native of New York, Ms.Yahr's career has spanned from the United States to Europe, the Middle East, and Asia. Her previous posts include Principal Guest Conductor of the Munich Radio Orchestra, Resident Staff Conductor of the Pittsburgh Symphony under Maestro Lorin Maazel and Music Director of the Pittsburgh Youth Symphony Orchestra. She has appeared as a guest conductor with such orchestras as the Bayerische Rundfunk, Dusseldorf Symphoniker, Deutsche Kammerphilharmonie, Frankfurt Radio, Orchestra Sinfonica Siciliana, Janacek Philharmonic, New Japan Philharmonic, NHK Symphony Orchestra, Singapore Symphony, and the National Symphony in Washington D.C. She has also conducted the orchestras in Columbus, Detroit, Calgary, Chattanooga, Louisiana, Richmond, New Mexico, Lubbock, and Anchorage, as well as the Ohio Chamber Orchestra, St. Paul Chamber, Cincinnati Chamber Orchestra, New World Symphony, and the Chautauqua Festival Symphony Orchestra. She has also appeared in Israel conducting in both Jerusalem and Eilat. As an opera conductor, she has led new productions in Frankfurt, Giessen, Tulsa, Cincinnati, Minnesota and at The Mannes School of Music in NYC. Most recently, she has coached the actors on the set of the Amazon Series, *Mozart in the Jungle*, and in October 2016, she conducted the season opener of the Ridgefield Symphony Orchestra and led the Pittsburgh Symphony Orchestra musicians in a free concert of Dvorak and Mozart.

Ms. Yahr is a Phi Beta Kappa graduate of Middlebury College where she studied piano and philosophy. She holds a Bachelor's degree in Conducting from the Curtis Institute of Music where she studied with Max Rudolf and an MM in Music Theory from the Manhattan School of Music. She was a student of Charles Bruck at the Pierre Monteux School in Hancock, Maine.

A central focus of Ms.Yahr's career has been her commitment to finding new ways to reach a broader population with music. This path ultimately led her to pursuing an MA in Music Therapy at NYU and training at the Nordoff-Robbins Center for Music Therapy in NYC. Her pioneering, community music therapy project, Together in Music, brings orchestral music to the special needs community with uniquely interactive programs presented annually by the GVO.

Barbara is married to Dr. Alexander Lerman and has two adult step children, Abe and Dania, and a 15 year old son, Ben.



GERARD GORDON

Recognized for his natural aptitude for percussion, Gerard Gordon is noted as being the first musician to win a position in the Inter-School Orchestra (ISO) Symphony without prior formal training. This achievement provided him with a scholarship and the recognition of several newspapers. He is currently the Principal timpanist/percussionist for the Greenwich Village Orchestra, the Queens College Symphony Orchestra and is member of the Riverside Orchestra. Gordon's recent engagements include performing the *Concerto for Marimba and Orchestra* by Ney Rosauro with the Queens Philharmonic and performing with the chamber ensemble of the Astoria Symphony. As a member of the Greenwich Village Orchestra for over 20 years, Gordon has performed several concertos including Ney Rosauro's *Marimba Concerto No. 1* and Phillip Glass' *Concerto Fantasy for Two Timpanists and Orchestra* with Jonathan Haas. Gordon is an alumnus of the Manhattan School of Music Preparatory Division and is a member of the Metropolitan Chamber Music Society. His past teachers include Bill Trigg, Jeff Kraus and he is currently studying with Michael Lipsey of the Talujon Percussion Quartet. He is a Bachelor's of Music candidate at the Aaron Copland School of Music at Queens College. He is married to wife Karyn and they have two children, Gerard Jr. and Liam.



ANDREW PAK



Andrew Pak grew up in Orange County, California and started piano lessons with his mother at age 6. After watching a Jascha Heifetz video one year later, Pak decided to learn the violin, winning several regional and statewide competitions in both piano and violin. He made his concerto debut at age 13 performing Beethoven's Third Piano Concerto with the Concordia Orchestra. Pak moved to NYC to attend Stuyvesant High School and Mannes Pre-College of Music, where he won both schools' concerto competitions on piano and was the concertmaster of each symphony. Pak graduated with a B.S. in Management Science and Minors in Economics and Music from MIT, and spent one year at the London School of Economics General Course. After 10 years at Goldman Sachs, Andrew has been working for 4 years at Mizuho Securities in Fixed-Income Sales covering

central banks, asset managers, hedge funds, and other institutional investors. Since 2014, he has been the co-concertmaster of the Greenwich Village Orchestra. Andrew has performed regularly with the Redeemer Presbyterian Church Music Ministry and the New York Piano Society on both piano and violin. In 2011, he played Beethoven's Piano Concerto No. 1 with the Orfeo Music Festival Orchestra in Vipiteno, Italy. As a GVO Board Member, Andrew is focused on building music therapy and community outreach programs. Andrew thanks his piano teachers (Namyung Pak, Judith Tanksley, Lucille Straub, Gena Raps, David Deveau) and violin teachers (Anne Thatcher, Barbara Krakauer, Roman Totenberg) for their lifelong encouragement and support. He lives in the Hudson River town of Piermont, NY with his wife Minna and daughter Naomie.



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